



CONTEMPORARY JAMAICAN ARTISTS

**A Jamaican Presence
in the ABOUT CHANGE Exhibition**



**INTER-AMERICAN DEVELOPMENT BANK
CULTURAL CENTER**

MAY 18 TO JULY 22, 2011





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ON THE COVER: *Their Spirits Gone Before Them*, 2006, by Laura Facey. This installation is exhibited simultaneously at the World Bank. For more information, please contact Evangelina Elizondo, Assistant Curator, World Bank Art Program, T. (202) 458-8876, eeelizondo@worldbank.org, www.worldbank.org/artprogram

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CONTEMPORARY JAMAICAN ARTISTS

**A Jamaican Presence
in the ABOUT CHANGE
Exhibition**

MAY 18 TO JULY 22, 2011

June is Caribbean-American Heritage Month



Charles Campbell
Oceans, 2005
oil and paper on canvas

Foreword

Contemporary Jamaican Artists is part of ABOUT CHANGE, a project implemented by the World Bank Art Program in cooperation with the Inter- American Development Bank Cultural Center, and the Art Museum of the Americas of the Organization of American States (OAS). This initiative comprises a series of exhibitions representing Latin America and the Caribbean that are being held in various venues in Washington during 2011.

Last year, as a preamble to ABOUT CHANGE, the IDB Cultural Center organized a previous exhibition dedicated to Central American midcentury modernism. Earlier this year, the section of ABOUT CHANGE dedicated to the English-speaking Caribbean was staged at the OAS's Art Museum of the Americas, under the title "Wrestling with the Image: Caribbean Interventions." From that exhibition, the IDB Cultural Center has gathered, in *Contemporary Jamaican Artists*, those works from "Wrestling with the Image" belonging to Jamaican artists, to focus on the dynamic contemporary art scene of that country. The timing of this exhibition coincides with the Nineteenth Anniversary of the founding of the IDB Cultural Center.

I would like to thank Marina Galvani, Head of the World Bank Art Program, for allowing the IDB Cultural Center to present this exhibition in its gallery and for inviting the Center to be part of such a significant project. My thanks also go to Tatiana Flores and Christopher Cozier for their particular contributions to ABOUT CHANGE and their efforts in regard to the section dedicated to the English-speaking Caribbean; to Petrine Archer, who graciously agreed to write the introductory essay, which helps put the work of these Jamaican artists in a larger context; to all members of the World Bank Art Program team; and lastly, to the team of experts who made up the review panel established to select the artists invited to show their work in ABOUT CHANGE.

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Félix Ángel

Director and Curator

IDB Cultural Center

Washington, DC

Jamaican Art: Looking Back Moving Forward



Petrine Archer

4 What we call Jamaican art today is a phenomenon of the twentieth century. The genre dates to the earliest days of a fledgling nationalist movement that exhorted the island's artists to take inspiration from local subjects. In the advent of independence from British colonialism and with the creation of works such as Edna Manley's *Beadseller* (1922), modeled from a local market vendor, we can speak of an art form rooted in the experiences of people who identified with the island as home. Because of this, we can also recognize Jamaican art as being "already modern." It was fashioned when avant-garde artists in other cities such as Paris, New York, and London, disenchanted by the spoils of imperialism and inspired by the art of other cultures, posited new ways of seeing. Similarly, works such as Ronald Moody's *Johanaan* (1936) or John Dunkley's *Banana Plantation* (c. 1945) and David Miller Jr.'s horned heads from the 1950s represented a nation undergoing change and reflected new visual models with modern, culturally distinct aspirations. Framing contemporary Jamaican art within this context of modernity allows us to view the Jamaican artist's identity not as native or primitivized, but rather as radicalized and instrumental in a process that would critique and support the dismantling of European colonialism in the second half of the twentieth century.

Yet one of the most pronounced discussions to have emerged since the new millennium, both in Jamaica and elsewhere, is whether it is still appropriate to discuss art in nationalistic terms. Whereas an earlier generation of artists such as Hope Brooks, Cecil Cooper, Kofi Kayiga, Bryan McFarlane, and Milton George typically represented Jamaica in international exhibitions and ubiquitous biennials during the 1990s, today contemporary affiliations and artistic identities are shifting. As Curator and now Executive Director of the National Gallery of Jamaica Veerle Poupeye has noted:

Nationalist assertions of a single, unproblematic Jamaican identity were relevant and necessary in their own time but are increasingly out of touch with contemporary realities and debates. . . . Contemporary art also often falls short on that issue and fails to address the complexities of contemporary identity questions.¹

As global communities exchange and overlap with one another, we can question whether visual categories that reference an exclusive stylistic national tradition are still valid, and we can ask to what extent it is appropriate to speak of a Jamaican art form that is pure and unaffected by other cultures. Even Jamaica's earliest history, born out of a clash of cultures, cautions the avoidance of such nomenclature.

Jamaica's history is rooted in a colonial experiment involving piracy, maroonage, slavery, indentured labor, and global trade. It produced a rootless and polyglot population that even in this island outpost possessed many of the characteristics of an industrialized modern existence. To understand Jamaican art and all its contem-

¹ Veerle Poupeye, "The New Identity Politics: Race, Sexuality and the Body in Contemporary Jamaican Art," home page of the website for the exhibition "Taboo Identities: Race, Sexuality + the Body—A Jamaican Context," available at <http://www.taboo876.zoomshare.com/> (March 2008).

porary manifestations, and especially the challenging, disparate works of the artists selected for this exhibition, it is useful to first explore that historical background and the island's multiple cultural influences.²

In his book *The Black Atlantic*, Paul Gilroy describes how the forced migration of Africans to the New World was both traumatic and transformative. It represented a rupture and slave-ship rebirthing into a life of compromise, accommodation, and survival. The contingency of slaves' New World lives shaped their formation of imagined communities and identities based on transposed cultural forms and a forced consciousness of their race and its restrictions.³ Within generations it would be difficult to retrace a direct line to an African past.⁴ Instead, these slaves would be outwardly forced to embrace their New World environments and creole citizenship, which was syncretic and, in the case of Jamaica, heavily influenced by British culture.

Jamaican's restless migratory patterns since slavery have left Jamaican communities both on and off the island in a constant motion, a people of the sea, forever looping back to points of entanglement rather than to their origins. In the context of this global village, contemporary artists have used their art in ways that have been more inclusive than exclusive, in ways that allow them to find commonality with postcolonial communities elsewhere. In this regard, the idea of Jamaicans' being a people of the sea, or a diaspora community that forms part of a larger postslavery black Atlantic world, has become popular, conjuring up imagery that is fluid and defined in poetic forms, pointing beyond the country's coastlines to the waterways and spaces around it, and to Jamaicans' migratory movement in and out of the island. Many artists now work with a deeper awareness of their roots within the Caribbean, using exhibitions such as "Lip, Sticks and Marks" in Barbados (1998) and "A Suitable Distance" in Trinidad (2006) to display their connectedness within the region.

Since the 1990s, postmodern trends and an awareness of Jamaica's wider diaspora communities in Britain, Canada, and the United States have seen many artists such as Albert Chong, Anna Henriques, Petrona Morrison, Margaret Chen, and David Boxer reappraising their personal cultural histories and revisiting the sites of their ancestral origins whether related to (indigenous) Amerindian, African, or European cultures.⁵ Through their work these artists display a greater need to understand and communicate the experience of being Jamaican and to explore their own sense of place both within and *beyond* the Caribbean.

As cultural theorist Stuart Hall points out, Jamaicans' identity is "always a question of producing in the future an account of the past."⁶ With a past shrouded by dislocation, absence, and forgetting, Jamaican identity is constructed outside of history and even outside of place. This act of re-creation places the country's contemporary artists in a valued position as seers and wanderers allowed to dream in the past, present, and future and to consider a Jamaican identity without national borders. They are time travelers bound by neither time nor place, but free to refuse, choose, and re-create their identities as they imagine them.

In the troubled decades after independence, against a background of political turbulence and economic hardship, a new generation of artists such as Omari Ra, Khalfani Ra, Khepera Oluyia Hatsheptwa, Netifnet Maat, and Christopher Irons exchanged their Jamaican identities for pan-African ones as they hopscotched through history to recover a lost heritage. Harnessing imagery inspired by rituals, mutinies, and slave heroes, they affirmed a black spiritual heritage that harshly critiqued the white West even as they posited new models for survival. Omari Ra and Kalfani Ra/Makandal used shifting artistic identities and coded titles such as *The Dick Is Killed (from the Opera*

² See National Gallery of Jamaica, *Five Centuries: Art in Jamaica Since the Discovery* (Kingston, 1976). This exhibition was the first staged by Curator David Boxer at the National Gallery of Jamaica.

³ Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, Massachusetts: Harvard University Press, 1993).

⁴ As discussed by David Boxer in his essay "Jamaican Art 1922-1982," in David Boxer and Veerle Poupeye, *Modern Jamaican Art* (Kingston: Ian Randle, 1998).

⁵ See my essay in the catalog for the exhibition *New World Imagery: Contemporary Jamaican Art* (London: South Bank Centre, 1995).

⁶ Stuart Hall, "Negotiating Caribbean Identities," *New Left Review* 1/209 (1995): 5.



Gerard Hanson
Gun Salute, 2009
 archival inkjet,
 acrylic paint
 on canvas

6 “*Samedi’s Mind Set*”) (1993) or *How the New World Was Scaped* (1995) and *Bois Caiman’s Foreign Policy Retro: Restruction Globe Shrugged* (2004) to constantly subvert the Western cultural canon and replace its conventional heroes with their own historical and spiritual icons. As teachers at the Edna Manley College of the Visual and Performing Arts, they and their ideas would be enormously influential in reorienting the contemporary artist’s mindset and setting a new agenda for how they perceived the past even as Jamaica celebrated the fortieth anniversary of its independence with the establishment of Emancipation Park in 2002.

With this context, it is understandable how slavery has become a preoccupation of many contemporary Jamaican artists, especially since the bicentennial anniversary of the abolition of slavery in the country in 2007 and the exhibition “Materialising Slavery: Art, Artefact, Memory and Identity,” mounted at the National Gallery of Jamaica and Institute of Jamaica that same year. Typical of this imagery are imagined forms such as Laura Facey’s *Their Spirits Gone Before Them* (2006), included in this exhibition, a canoe-like vessel filled with minature slave figures that references her previous monument *Redemption Song* even as it bears formal resemblance to Margaret Chen’s earlier *Cross Section of Arc* (1999), also included in this exhibition. Similarly, Christopher Clare’s multipaneled painting referencing the slave ship *Brookes* and David Boxer’s overwhelming installation crammed with cut-and-spliced documents and imagery related to slavery are both indictments of the era. We see echoes of this type of imagery also in Nicholas Morris’s *Back Tally* (1995) and Charles Campbell’s mandala-like works on paper, which so poetically and beautifully register the pains of that system. Collectively, the overriding beauty of all these works raises the question of whether Jamaican artists have come to terms with slavery’s history, when they can begin to render it in such poignant and exquisite ways.

Clearly Jamaica’s artists are striving for language that moves beyond vitriol or violence. This process has led them to images, abstractions, and signifiers that call for a visual vocabulary that is unique to their memory and history but nevertheless rooted in their postmodernity. Nari Ward’s unconventional sky juice “Garvey” carts, the bones of Keisha Castello or the blood-draped canvases of Tricia Gordon-Johnston and the dark-skinned rascals of

Roberta Stoddart become iconic imagery representing past hardship and survival. In paint, the cynical preoccupations of artists like Phillip Thomas, the layered abstractions of Oliver Myrie, or the jigsawed surfaces of Michael Parchment, also included in this exhibition, challenge Old World painterly techniques and the predictability of the way surface is rendered in search of a new language rooted in a postmodernist and more local vernacular.

This exploration has also led artists away from traditional materials and formats towards “off-the-wall” presentations and multimedia. Increasingly photography, video, digital imaging, anime, and web-based forms are remixed to create personalized narratives. With photographers such as Paul Stoppi, Cosmo Whyte, and O’Neil Lawrence, the body and its locations merge to create stories brimming with history, memory, drama, and suspense. In the case of Stefan Clarke or Marlon James, the body becomes its own stage that is tied, strapped, marked, and then “captured” in photos that suggest alterity and ambivalence.

These artists take an active role as models and manipulators in their work, using their inner and outer selves to chart their histories or explode taboos related to skin color, gender, and sexual preference. They are doing this in ways that demonstrate their understanding, not only of form and materials, but also of art history. Oneika Russell’s videos and cartoons, such as *In the Night Garden* (2008), that reframe art-historical stereotypes, Khary Darby’s exquisitely rendered tension-filled painting *Untitled, Dogs* (2004), and Marisa Willoughby-Holland’s costumed gentry in *The Illusions of Status* (2008) demonstrate these artists’ willingness to engage with art history on their own terms, using its themes to critique the past even as they comment on the present. They are time travelers, bending the discipline and its boundaries to advantage.

The Jamaican presence in urban centers such as Brixton, Brooklyn, and Toronto has also provided the country’s artists with even greater visibility globally. In the case of Yasmin Spiro in recent works such as *Transmission* (2003) and *Rump* (2003), performative body parts and delicate drawings are tethered with umbilical-cord-like ropes as a way of charting personal journeys between different geographies and urban locations, while Lawrence Graham-Brown uses a strident black separatist iconography with found objects and flag symbolism to suggest his alienation from Jamaican society. Yet even when these artists and others such as Keith Morrison, Albert Chong, Peter Wayne Lewis, and Nari Ward live abroad, their art continues to respond to new issues of identity in ways that continue Jamaica’s tradition of critique and contestation. In this sense, the West’s white-cube galleries are being disturbed and challenged again by what can now, more correctly, be considered a postmodern Jamaican art that is an eclectic mix of experimental styles and statements related to history, identity, gender, and sexuality.

But in the past decade, events “on the ground” in Jamaica have made a number of the country’s contemporary artists more abruptly aware of the present. The art of this new millennium appears to be shifting in focus and style again in ways that reflect these artists’ acute sense of social issues and activism. Artists such as Ebony G. Patterson, Michael Elliot, Gerard Hanson, and Peter Rickards are engaging with concerns such as violence, homophobia, and social dislocation that have been a feature of Jamaica’s recent past. This generation of artists competes with the more-glaring aspects of Jamaica’s popular culture related to dancehall, ghetto-fabulous fashions, and the aesthetics of bling funerals for a stake in the nation’s visual memory.⁷ They are taking their art to the streets to meet that culture on its own terms with a visual language that now has the privilege of an art historical past, even as it moves forward.

Illustrations

Margaret Chen, *Cross Section of Arc* (see page 11), 1999; Michael Parchment, *A New Beginning* (see page 19), 2009; Oneika Russell, *Porthole* (see page 23), 2008.

⁷ See more about these in Annie Paul, “No Grave Cannot Hold My Body Down: Rituals of Death and Burial in Postcolonial Jamaica,” *Small Axe*, No. 23 (Vol. 11, No. 2, June 2007), 142–46, and Veerle Poupeye, “What Times Are These? Visual Art and Social Crisis in Postcolonial Jamaica,” *Small Axe*, No. 29, (Vol. 13, No. 2, June 2009), 164–84.

Charles Campbell

b. April 28, 1970, Jamaica

Country of Residence: Canada

Nationality: Jamaican/Canadian

Address:

1306 Grant St.

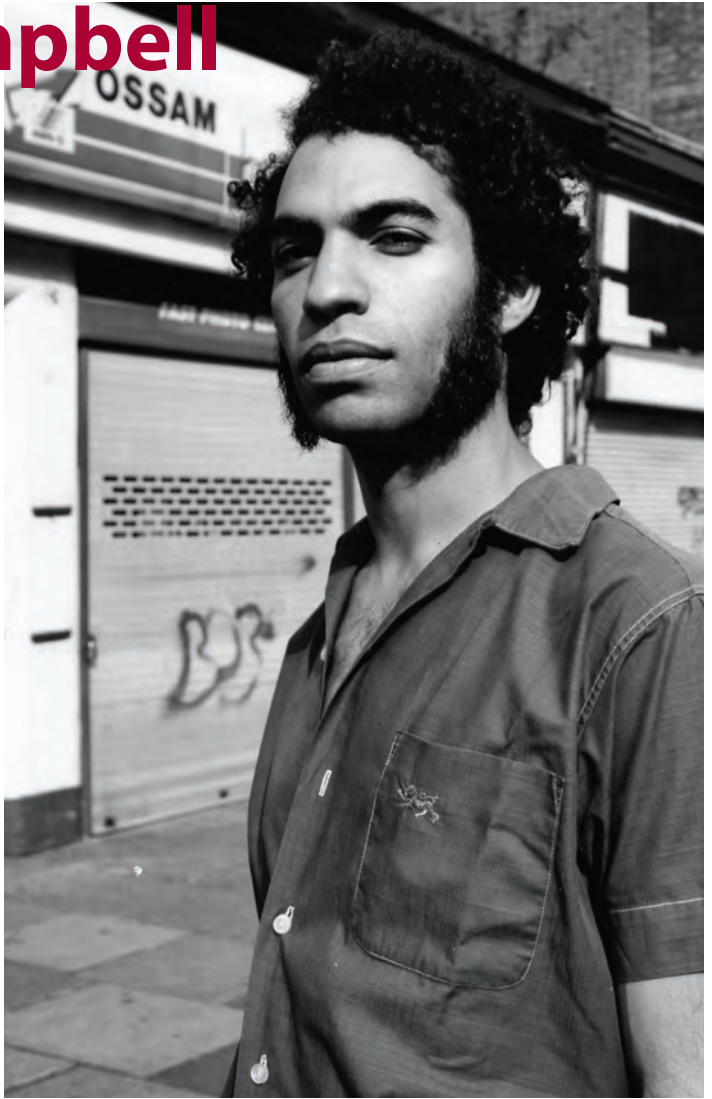
Victoria BC, V8R 1M3, Canada

T. 250-370-2726

E-mail: cmcampbell@mac.com

Website: www.charlescampbellart.com

Medium: painting



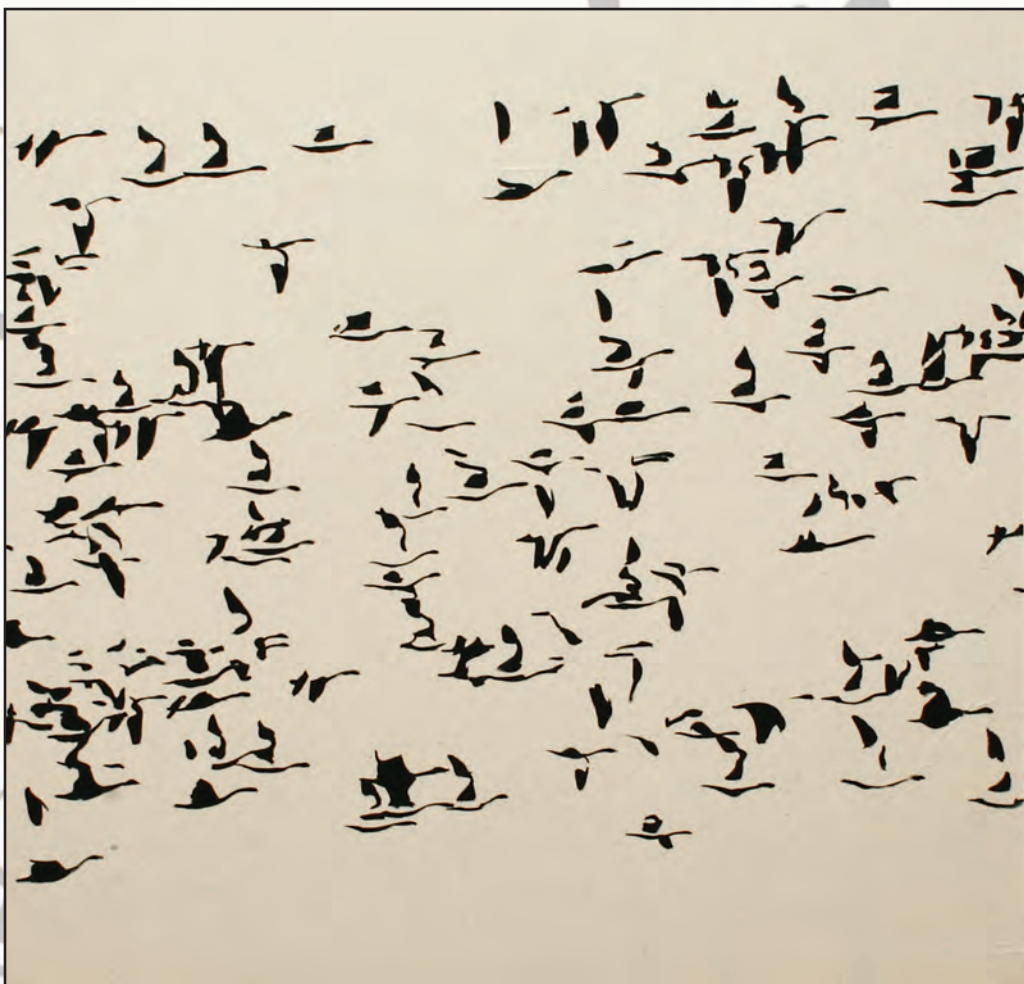
8 Artist's Statement

My work uses aspects of Caribbean social history to investigate the intersection between image and meaning and open up the possibility of personal and social transformation. Using images culled from the region's history

of slavery and emancipation, the work draws analogies between contemporary social phenomena and their historic predecessors, exploring themes of inti-

macry, brutality, personal agency, and compromise.

Bagasse, the trash left over after sugarcane cultivation, is used as a metaphor for an economic system that views society and human relationships as by-products. Images from Jamaica's colonial past are transformed into mandalas, powerful symbols of spiritual liberation. The work opens up the space between our immediate visual apprehension of the image surface and the stories that can be told about it. It is here the viewer enters and gives meaning. Ultimately the work attempts to reimage the past in a way that liberates the future.



Flock/Flight II, 2005

oil and paper on canvas

35 13/16 x 35 13/16 inches

(91 x 91 cm)

Margaret Chen

b. February 27, 1951, Jamaica

Country of Residence: Jamaica

Nationality: Jamaican

Address:

92 Constant Spring Road

Kingston 10, Jamaica, West Indies

T. 876-925-9225

E-mail: mlchen27@hotmail.com

Medium: sculpture



10 Artist's Statement

I am continuously drawn to the human body as an example of the "fragility and impermanence of all things." Wood, shells, X-rays, tree

branches wrapped with paper, leather, bones, and other organic materials are transformed into metaphors for fragility, impermanence, and temporality. These are the persistent themes in my mixed-media constructions.

Cross-Section of Arc can be perceived as a rite of passage: on one hand, its ovoid shape suggesting a womb or cradle, and on the other hand, a boat, in Greek mythology, piloted by the ferryman, Charon, transporting the souls of the newly dead across the River Styx into the underworld.

There is a fine yet tensile thread that links each work to the other, the present one growing out of the previous one, the spiral, now moving inwards in one work, yet in another, expanding snake-like outwards.

The process of creating the works became not only meditative, but a subterranean journey, a search for self in the compulsive sifting through the spoors; an attempt to plumb the depths of that void, that "primordial slime from which life first emerged" and to reveal to oneself again and again, through work after work, the site of one's own origin.



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Cross-Section of Arc, 1999
wood strips and X-rays
120 $\frac{1}{16}$ (long) x 53 $\frac{15}{16}$ (wide)
x 14 $\frac{3}{16}$ (high) inches
(305 x 137 x 36 cm)

Laura Facey

b. May 31, 1954, Jamaica

Country of Residence: Jamaica

Nationality: Jamaican

Address:

Mt Plenty

Box 1, Walkerswood P. O., St Ann,

Jamaica, West Indies

T. 876-881-7754

E-mail: laura@laurafacey.com

Website: www.laurafacey.com

Medium: installation



12 Artist's Statement

The *Redemption Song* Monument (see my website for photos) stands at the ceremonial entrance to Emancipation Park in Kingston, Jamaica. As described in a letter by Dr. David Boxer, Director Emeritus/Chief Curator, The National Gallery of Jamaica: "I see two human beings, two black human beings, one male, one female, standing in 'the healing stream.' They are resplendent in their purity; their heads are raised heavenwards in prayer . . . yes, this is a prayer—the work is a silent hymn of communion with, and thanksgiving to, the almighty."

Their Spirits Gone Before Them is also a prayer—a prayer for liberation from the persistent negative patterns born out of the sufferings from slavery. The *Redemption Song* miniature figures, all 1,357 of them, echo the inspired words of Marcus Garvey as used by Bob Marley in his *Redemption Song*: "None but ourselves can free our mind."

Crucifixion, Blood of Zinc, Star and Palm (see my website for photos of the originals) are prints of symbolic doorways, doorways to change, healing, and transformation. These prints are to be hung surrounding the canoe in *Their Spirits Gone Before Them*.



13

Their Spirits Gone Before Them, 2006
cottonwood canoe,
1,357 resin figures, dried sugarcane
72 x 240 x 33 inches
(182.88 x 609.6 x 83.82 cm)

Gerard Hanson

b. March 25, 1971, United Kingdom

Country of Residence: Jamaica

Nationality: British/Jamaican

Address:

10 Craig Ave, Kingston 10, Jamaica,
West Indies

T. 1-876-283-1557

E-mail: Gerard@gerardhanson.com

Website: www.gerardhanson.com

Medium: painting / photography / print



14 Artist's Statement

Multiculturalism has brought us to a new juncture. Current generations of young people are now more aware than ever of the mix of nationality, race, and culture surrounding them. Adults alike are seeking new ways of making sense of these complicated issues. Exposing visual aspects of those people and locations involved raises the issue of feeling "out of place," at the same time highlighting the overlap of cultural, racial, and physical spaces we inhabit and exist within.

Exploring these itinerant communities within British and Jamaican society reveals many different signposts representing the past, present, and future. Exposed is a generation searching for missing pieces of their cultural jigsaw, simultaneously finding acceptance and solace contrasted with rejection and torment. Such experiences are succinctly encapsulated in the offspring of mixed marriages who feel "out of place" both "here and there."



15

Gaza, 2009
archival inkjet, acrylic paint
on canvas
24 15/16 x 26 1/8 inches
(63.4 x 66.4 cm)

Marlon James

b. July 27, 1980, Jamaica

Country of Residence: Jamaica

Nationality: Jamaican

Address:

1A-1E Worthington Avenue,

Kingston 5, Jamaica

T. 1-876-881-7635 (mobile)

E-mail: m.jamesphotography@gmail.com

Website: www.mjamestudio.com

Medium: photography



16 Artist's Statement

Capturing the soul of someone was never my initial objective. I just wanted my subjects to be relaxed in front of my camera. I don't like to impose any directions on them, I just let them be, and the results

have been fascinating, especially to me, as these people unveil in front of my lens. Mainly using one source of light with a monochromatic tone allows me to create a mood that seems to bring out their true character, to reveal the individual beneath the layers.

The images submitted were previously seen in the exhibition "Young Talent V," which consisted of a series of portraits of fellow artists, most of which were made on site at the Edna Manley College. I am continuing my portraits of fellow artists whether in the visual or performing arts with hopes that I will get them published in a coffee table book in the near future.



Mark and Gisele, 2009

photography

40 x 30 inches

(101.6 x 76.2 cm)

Michael Parchment

b. 1957, Jamaica

Country of Residence: Jamaica

Nationality: Jamaican

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Lot No. 148 Seaview Gardens

Kingston 11. Phase No. 1

1-876, Jamaica, West Indies

T. 1-876-376-2877 and 1-876-340-3545

E-mail: michaelparchment@yahoo.com

Medium: oil on hardboard



18 Artist's Statement

What man has done by himself in Art and culture, man with God's help can do far greater.

I have aspired to move man's thoughts to a greater hope of humanity, by starting to give to life more than it offers me. The quest is to unchain the minds of mankind from this illusionary spiritual darkness through the expressionism of images created by the spiritual realities disclosed by meditation. With confidence, you have conquered even before you have started. The foresight of my clairvoyance is soul searching, stirring and impacting, captivating the minds of men through the artist's inner eyes. If music can redeem man's souls, the expression of the Art is even greater to transform the spiritual energy of mankind. The search begins and continues to foster aspirations for the future generation; this engraving composition is in search for a world of oneness with God and man, the ultimate reality where the light outshines the darkness, where man finds peace within himself—a freedom created by the spiritual aspiration of the artist's vision to modern man. The artist sees a world longing for unity and spiritual healing. With the help of the Creator, we the artists can command changes in the world through the power of the Art. Let it begin with you, with one stroke of the brush, and make this world a better place for our children and the whole human race.



A New Beginning, 2009
oil on hardboard
37 5/8 x 27 inches
(96.52 x 68.58 cm)

Ebony G. Patterson

b. March 19, 1981, Jamaica

Country of Residence: Jamaica

Nationality: Jamaican

Address:

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Lexington , KY 40502, Jamaica

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Website: www.artitup.zoomshare.com

Medium: mixed media



20 Artist's Statement

The ongoing body of work *Gangstas, Disciplinez + the Doiley Boyz* explores notions of the machismo through exploring fashionable trends within Jamaican dancehall culture. While the earlier works within this body explored the fashionable practice of skin bleaching, the most recent work has begun to include other fashionable exploits and examines a wider involvement of so-called bling culture and its reconstruction of notions of the machismo. The images raise questions about perceptions of masculinity within a Jamaican context and raise larger questions about beauty, gender ideals, and constructs of masculinity within “popular black” culture. They seek to examine the dichotomy between “camp aesthetics” and its parallels within dancehall culture. This work raises questions about body politics and gender, gender and beauty, beauty and stereotyping, and race and beauty.

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With a continued exploration of mixed-media works in both drawing and painting, the work has ventured into installation, street projects, mixed-media tapestries and using mixed-media photographs along with three-dimensional objects and wallpaper to expand the discourse formally and conceptually—combining flower petals, toys, tampons and more, along with these images. This has helped to expand the conversation about gender construction and how ideas about masculinity are indeed shifting into a kind of faux feminine. These other media have allowed for further exploration of image, language, and gesture and how this informs constructs of gender, reaffirming or deconstructing notions of masculinity and its parallel, the feminine, and referring to notion of gender and identity as masquerade. The more recent works as a result of this have become more decadent, iconic, and confrontational.



21

Entourage, 2010
 From the *Fambily* Series
 digital print on fabric
 80 x 120 inches
 (203.2 cm x 50.8 cm)

Oneika Russell

b. September 4, 1980, Jamaica

Country of Residence: Japan

Nationality: Jamaican

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E-mail: oneika.russell@gmail.com

Website: www.oneikarussell.net

Medium: video / drawings / print



22 Artist's Statement

My video animations are inventions or re-creations of images that were part of my life while growing up in Jamaica. Using both historical and fictional characters, such as the Pre-Raphaelite heroines, and their stories in a scenic landscape related to Caribbean identity, I create encounters between the real and imagined worlds. I tell new stories and retell old ones about my homeland. In my videos, I create an autobiographical discourse on the postcolonial Caribbean experience. In the case of *Porthole*, from the series *The Sea* (2008), I animate my drawing, narrating my own journey from Jamaica to Japan by simulating a viewer looking at the video through binoculars. I seek to create a new narrative from old stories, which says something about my postcolonial experience and continued understanding of myself through the media.



Porthole, 2008
From the series *The Sea*
digital video
duration: 00:03:56

Phillip Thomas

(Phillip Mark Anthony Thomas)

b. February 20, 1980, Jamaica

Country of Residence: Jamaica

Nationality: Jamaican

Address:

525 Hayling Close,

Portsmouth Waterford, PO

St. Catherine, Jamaica, West Indies

T. 1-876-414-9921

E-mail: phillipthomasart@msn.com

Medium: oil on canvas



Artist's Statement

I intend to manufacture cultural reliquaries, artifacts, and social curiosities that represent the cultural tapestry of the Caribbean and the wider "new world," using mediums and other agents of the old world.

Paintings and other artifacts in this case are not for the sake of the medium of presentation, but more so as an artifact of works of art and art practices of the past; hence the entire object produced (stretcher bars, frames, oil paints, Phillip Thomas, and all the other elements and mediums of these objects) is a complete manifestation of an archeological response to agents of the old world as well as products of the new.

Carousel, 2009
oil on canvas
78 x 342 inches
(198.1 x 868.7 cm)

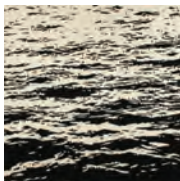


Charles Campbell

b. April 28, 1970, Jamaica



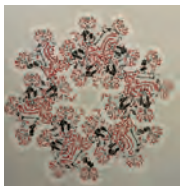
1. *Bagasse Cycle 1 (Bagasse)*, 2009
acrylic on canvas
208 11/16 x 79 15/16 inches
(530 x 203 cm)



2. *Oceans*, 2005
oil and paper on canvas
35 13/16 x 35 13/16 inches
(91 x 91 cm)



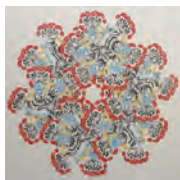
3. *Flock/Flight II*, 2005
oil and paper on canvas
35 13/16 x 35 13/16 inches
(91 x 91 cm)



4. *Actor Boy I*, 2009
oil and paper on canvas
48 1/16 x 48 1/16 inches
(122 x 122 cm)



5. *Actor Boy III*, 2009
oil and paper on canvas
48 1/16 x 48 1/16 inches
(122 x 122 cm)



6. *Actor Boy IV*, 2009
oil and paper on canvas
48 1/16 x 48 1/16 inches
(122 x 122 cm)



7. *Actor Boy V*, 2009
oil and paper on canvas
48 1/16 x 48 1/16 inches
(122 x 122 cm)

Margaret Chen

b. February 27, 1951, Jamaica



8. *Cross-Section of Arc*, 1999
wood strips and X-rays
120 1/16 (long) x 53 15/16 (wide)
x 14 3/16 (high) inches
(305 x 137 x 36 cm)

Laura Facey

b. May 31, 1954, Jamaica



9. *Their Spirits Gone Before Them*, 2006
cottonwood canoe,
1,357 resin figures,
dried sugarcane
72 x 240 x 33 inches
(182.88 x 609.6 x 83.82 cm)

Gerard Hanson

b. March 25, 1971, United Kingdom



10. *Gaza*, 2009
archival inkjet, acrylic paint
on canvas
24 15/16 x 26 1/8 inches
(63.4 x 66.4 cm)



11. *Skin Bleach*, 2009
archival inkjet, acrylic paint
on canvas
24 15/16 x 26 1/8 inches
(63.4 x 66.4 cm)



12. *Gun Salute*, 2009
archival inkjet, acrylic paint
on canvas
24 15/16 x 26 1/8 inches
(63.4 x 66.4 cm)

Marlon James

b. July 27, 1980, Jamaica



13. *Jabari*, 2009
photography
40 x 30 inches
(101.6 x 76.2 cm)



14. *Mark and Gisele*, 2009
photography
40 x 30 inches
(101.6 x 76.2 cm)



15. *Stefan*, 2010
photography
40 x 30 inches
(101.6 x 76.2 cm)

Michael Parchment

b. 1957, Jamaica



16. *A New Beginning*, 2009
oil on hardboard
37 5/8 x 27 inches
(96.52 x 68.58 cm)



17. *From Slavery to Freedom*, 2008
oil on hardboard
29 x 28 inches
(73.66 x 71.10 cm)

Ebony G. Patterson

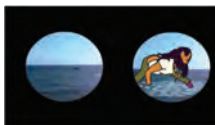
b. March 19, 1981, Jamaica



18. *Entourage*, 2010
From the *Fambily* Series
digital print on fabric
80 x 120 inches
(203.2 cm x 50.8 cm)

Oneika Russell

b. September 4, 1980, Jamaica



19. *Porthole*, 2008
From the series *The Sea*
digital video
duration: 00:03:56

Phillip Thomas

b. February 20, 1980, Jamaica



20. *Carousel*, 2009
oil on canvas
78 x 342 inches
(198.1 x 868.7 cm)

The World Bank Art Program Team

Marina Galvani, Curator and Manager

Evangelina Elizondo, Assistant Curator

Elena Grant, Art Historical Research

María del Carmen Cossu, Curator of Education

Fernanda Ramírez, Exhibition Coordinator

Amber Van De Genachte, Education and Outreach Coordinator

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Mathew Burke, Registrar

Adam Gage, Shipping

Richard Sukhu, Art Handling

Celia Bravo, Program Assistant

María de las Nieves Rubino Mira, Volunteer

Huda Batterjee, Volunteer

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ABOUT CHANGE Review Panel

Marina Galvani, The World Bank Art Program, Manager and Curator,
and Chair of the Curatorial Committee

Félix Angel, IDB Cultural Center, Chief, Curator, Washington DC

Maria Leyva, Art Museum of the Americas, Organization of the American States,
General Coordinator and Curator, Washington DC

Valeria González, Independent Curator and Professor,
University of Buenos Aires, Argentina

Christopher Cozier, Artist and Independent Curator, Trinidad and Tobago

Tatiana Flores, Art Historian and Independent Curator,
Rutgers University, United States of America

Edgar Endress, Artist and Independent Curator, Chile

Evangelina Elizondo, The World Bank Art Program, Artist / Assistant Curator

Renata Becerril, Academic Center, Centro de Diseño, Cine y Televisión, Mexico

Fernanda Ramírez, The World Bank Art Program, Consultant
and Exhibition Coordinator

Clara Astiasarán, Independent Curator, Costa Rica



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Soledad Guerra, Office Coordinator
Communications Associate

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Communications Senior Associate

Elba Agusti, Cultural Development Program Coordinator
Communications Associate

Debra Corrie, IDB Art Collection Management and Conservation Assistant
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Photography, courtesy of the artists

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